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## HOGARTH AND HIS WORK.\*

A concise, trustworthy narrative of the life of William Hogarth, the founder (in so far as he was the first to unconstrainedly express himself in the national manner) of English painting, embodying a complete account of his works in their chronological order with suitable explanatory matter and comment, is certainly a *desideratum*; and for such a work we are to thank Mr. Austin Dobson. As stated in the preface, the volume is the amplification of a smaller book published more than ten years since in the "Great Artists" series; the *Memoir* (Part I.) having been entirely re-written except the introductory chapter, and much new matter incorporated, with the effect of extending it to more than double its original length. Part II.,—which will prove of especial use

\* WILLIAM HOGARTH. By Austin Dobson. With Illustrations, after Paintings by Hogarth. New York: Dodd, Mead & Company.

and interest to Hogarthians proper,—comprises a complete admirably-arranged "Bibliography of Books, Pamphlets, etc., relating to Hogarth and his Works" (108 titles in all), a "Catalogue of Prints by, or after, Hogarth," and a "Catalogue of Pictures by, or attributed to, Hogarth." In point of illustration the publishers have been commendably liberal. There are twelve full-page photogravures of excellent quality, and forty-six wood engravings. The subjects are, on the whole, well chosen, though we venture to suggest that had one of the serial compositions—say the "*Marriage à-la-Mode*," of which two plates are presented—been given entire, it would have served the better to illustrate Hogarth's peculiar bent and talent as a pictorial narrator.

In his "appreciations" of Hogarth's work, Mr. Dobson is especially good. For one clear-headed critic there are always fifty ingenious ones—the natural vanity of showing one's own literary paces usually proving too strong for the obvious advantages of Goethe's excellent rule, "*den Gegenstand fest zu halten*." And in Hogarth's richly suggestive drawings, saturated everywhere with latent significance and innuendo, there is peculiar temptation to interpretative guess-work; they speak to us with a thousand tongues, as it were, and over-sympathetic critics like Hazlitt, and, in a lesser degree, Lamb, have certainly viewed

"in Hogarth  
More than Hogarth knew."

Mr. Dobson, in his exposition and criticism of these unique productions, seems to us to hold the proper medium. He is sympathetic yet self-contained; he can feel, yet his pocket-handkerchief is not always at his eyes; in short, he honestly tries to light up his subject, and abstains from the tempting and comparatively easy method of translating his own sensations and parading his own acumen. Let us warmly acknowledge sincerity and plain speaking when we find them.

From more than one point of view William Hogarth may be cited in support of the adage that genius tramples upon rules. From the first he was at war with the conventions of connoisseurship and academical pedantries, and no considerable artist certainly ever owed less to accumulated technical laws and traditions. The rudiments of his art,—indeed, the ability

to draw intelligibly the human features, an eye, an ear, a nose, a mouth, and to mould these component parts into a presentable whole,—he acquired at the Academy in St. Martin's Lane; but the street, the tavern, the public gathering, was his real school—the school in which he attained that marvellous dexterity in seizing the facial expression, the attitude, the action of the moment; the power

"To picture Passions, and thro' akin  
Call forth the living Soul within,"

which is his prime artistic merit. Early casting aside all academical work, he gave himself up to the study of the human physiognomy when animated by passion, letting slip no opportunity of studying character and manners, and invariably jotting down with a few rapid strokes of his pencil on thumb-nail or scrap of paper the face or gesture that attracted him. An anecdote from Nicholls will illustrate:

"During his apprenticeship he set out one Sunday with two or three companions on an excursion to Highgate. The weather being hot, they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room, in which one of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, with the agony of the wound, which had distorted his features into a most hideous grin, presented Hogarth, who showed himself thus early 'apprised of the mode Nature had intended he should pursue,' with too laughable a subject to escape the powerful efforts of his genius. He drew out his pencil and produced on the spot one of the most ludicrous figures that was ever seen."

It is also related that one day, when Hogarth was strolling with a friend near some low neighborhood, they saw two tipsy girls quarrelling. One of them, suddenly filling her mouth with gin, spat it in the eyes of the other. "Look, look!" cried Hogarth, in ecstasy, at the same time making a rapid sketch of the scene. This he afterwards introduced into a picture (Plate III. of "The Rake's Progress") in which he has depicted the fearful spectacle of the vices of London. Alluding to his chosen method of study, the painter himself wrote:

"Instead of wearying my memory with antiquated precepts, or tiring my eyes with copying paintings injured by time, I have always found that to study Nature herself was the best and safest course that one could take in order to acquire a knowledge of our art."

The advantages and the disadvantages, to a man of great natural powers, of such a curriculum are patent. While Hogarth's work is lacking in the grace and refinement, the dignity of conception, the high imaginative style of the great masters, his art is, on the other hand, quickened with the antithetic qualities

of a fresh and vigorous naturalism. But it is neither by his achievements with the graver nor by his skill with the pencil that Hogarth holds his unique position among painters; it is by virtue of his dramatic talent and his native earnestness and sincerity, backed by a rare tact which directed him to the true field for the display of his peculiar gift and acquirement. He was but subordinately an artist; he was a moralist, a narrator, and he cared to be nothing more. Herein lay his strength, and herein, according to the conventions of Continental taste—concisely embodied in the maxim, "A painter ought before everything to be a painter, and the finest 'subjects' in the world are not worth a good piece of painting,"—lay his weakness.

Hogarth's distinctive bent and talent may perhaps be best realized by comparing his more important works with the *genre* paintings of the Dutch or the Flemish schools, to which, in respect to their purely artistic quality and choice of subjects drawn from everyday life, they bear a close affinity. One finds in them the same precision of pencil, the same literal mirror-like rendering of characters and *mise-en-scène*, the same evidence of minute personal observation of contemporary manners. In each the purely antiquarian value is unimpeachable.

"It was reserved," says Walpole, "to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's drawing-room, the apartments of the husband and wife in 'Marriage à-la-Mode,' the alderman's parlor, the poet's bed-chamber, and many others, are the history of the manners of the age." *Mutatis mutandis*, the comment applies equally to Dutch work of the same artistic genus. And yet, seen closer, what a world of difference there is between the literal Englishman and his no less literal transpontine compeers—if, indeed, Hogarth can be said to have compeers at all. Exact truth is the presiding genius in both; but where the Fleming or the Dutchman has finished speaking, Hogarth has only begun. The former is an artist pure and simple, an adept in the handicraft of deceptively representing objects on a flat surface; Hogarth is, as said, but subordinately the artist; he is primarily the narrator, the moralist. He declared:

"I wished to compose pictures on canvas, similar to representations on the stage; and farther hope that they will be tried by the same test, and criticised by the same criterion. . . . I have endeavored to treat my subject as a dramatic writer; my picture is my stage, and men and women my players, who by means of certain gestures and actions are to exhibit a *dumb show*."

To the intelligibility, the manifold dilation of the chosen topic of this "*dumb show*," everything, the meanest detail, is contributory. At the marriage of "Tom Rakewell," in "The Rake's Progress," to the elderly heiress in Mary-le-bone Church, we note that the Creed on the wall has been destroyed by damp, and that a crack runs through the Ninth Commandment. In the midst of the appalling desolation of "Gin Lane" the church alone is handsome and well-ordered — and passive; and in "Industry and Idleness" the plank upon which wayward "Tom Idle" plays at "half-penny-under-the-hat" lies between him and the grave. These are true Hogarthian touches. In his canvasses nothing is thrown away, nothing is added merely to show that the painter could paint; the most trivial object is made to amplify, with eloquent tongue, the central theme. The scattered, incoherent, exquisitely-painted details and accessories — the pewter pots, fiddles, ornaments, weapons, utensils — of a Tieners or a Van Mieris, are with Hogarth transformed into the words of a coherent narrative; sometimes a pungent satire on current social or political follies, oftener a scathing sermon on deeper and more enduring deformities. The Dutchman paints, for instance, a cobweb so exquisitely that you involuntarily try to brush it away. You are pleasantly deceived, you exult in the skill of the artist, — and that is all. Hogarth must needs add a new element; and he paints his cobweb *over a poor-box*. Even in politer ages than his, poor-boxes sometimes bear such fruit.

No one certainly has ever carried art so far into the neighboring domain of literature as Hogarth has; no one has so successfully and ingeniously evaded its material restraints. Lessing, in his famous examination into the limitations of poetry and of painting, "The Laocoön," maintained with irrefragable logic that "succession of time is the department of the poet, as space is that of the painter"; that hence it should be the special concern of the latter, seeing that he "can only make use of a single moment," to choose that moment well.

"Subjects whose wholes or parts are consecutive are called actions. Consequently, actions are the peculiar subjects of poetry.

"Subjects whose wholes or parts exist in juxtaposition are called bodies. Consequently, bodies with their visible properties are the peculiar subjects of painting."

In a word, the painter, if he be wise, will not attempt to narrate. But narration — the showing, step by step, the logical consequences of

an act, — was precisely the field which Hogarth determined to cultivate. If you do this, that will follow, and that, and that, was to be his eminently English theme. What the poet, the dramatist, the satirist had done with words, he was to do with colors. Touching the expedient by which the ingenious painter contrived to incorporate the time element into his work, — the employment of a sequence of logically connected canvasses, — Mr. Dobson says:

"Apart from the supposition that the necessity for devising some connecting link between the figures in his 'conversation pieces' had suggested the extension of that connection from one canvas to another, it would be of considerable interest if we could learn what fortunate accident of inspiration suggested this particular idea to Hogarth. The relating of a tale or biography by means of pictures was not new, witness the life of St. Bruno by Le Sueur which Walpole and Gray saw in the Convent of the Chartreux at Paris. But Hogarth, unless we misread him greatly, knew no more of Le Sueur than of St. Bruno."

Whatever may have been the origin of the expedient, there is no question as to its success. In that first grim picture-chronicle, "The Harlot's Progress," we are shown, step by step with the pitiless logic of nature, the six acts, six chapters, six pictures, as you will, comprising the sad drama of luckless "Mary Hackabout"; the swift descent of the raw country-girl from the early snare of the London procuress, through a Martin's Summer as the mistress of a rich Jew, to "Captain Macheath" and Drury Lane, — to Bridewell and beating hemp, — to Disease and Death, — to a shameful funeral and a forgotten grave.

How rapidly Hogarth's fame spread after the publication, in 1731, of this first series, may be gathered from a passage in Swift's "Legion Club" (1736), in which he thus addresses the satiric painter:

"How I want thee, humorous Hogarth!  
Thou, I hear, a pleasant rogue art.  
Were but you and I acquainted,  
Every monster should be painted:  
You should try your graving tools  
On this odious group of fools;  
Draw the beasts as I describe them;  
Form their features, while I gibe them;  
Draw them like, for I assure ye,  
You will need no *car'atura*;  
Draw them so that we may trace  
All the soul in every face."

It is scarcely necessary to point out that the general tone of these bitter lines implies that the gloomy Dean misconstrued Hogarth. It was not upon humanity that the painter made war; it was upon its follies and vices. He has also pictured the consequences of its virtues.

EDWARD GILPIN JOHNSON.

THE COMPLETION OF A LITERARY  
MONUMENT.\*

In September, 1889, I reviewed at considerable length the first volume of the Century Dictionary, and since then THE DIAL has had occasion to notice the succeeding volumes at regular intervals. The sixth and last volume is now before me. Everything about this great work is impressive,—its size, its elegance, its accuracy, its modern and scientific character,—but perhaps most impressive of all is the fact, which we should deem incredible did we not see it, that the last beautiful volume reaches us well within two years and a half from the time when we received the first. From the printer's point of view alone, the production of seven thousand pages of faultless typography, with an artistic illustration for every page and a thousand besides, is a considerable achievement. It means for every working day the setting and resetting, the engraving, the electrotyping, the manifold proof-reading, of ten three-column pages of exceedingly complicated typography, including a dozen delicate cuts, to say nothing of the nice press-work and the hundred other mechanical processes requisite before the printed sheets can be set up on end in the form of a princely book. The regular production of ten newspaper pages a day involves no small amount of skill and vigilance, though this is an achievement with which the public has grown perhaps too familiar; but the difference between a newspaper page and a page of the Century Dictionary is, typographically speaking, like the difference between a sum in the Rule of Three and a problem in the higher mathematics. To carry on mechanical work of this flawless character with unfailing speed and unvarying regularity, week after week, month after month, year after year, until a book is produced containing two-thirds as much matter as the Encyclopædia Britannica, is an industrial achievement of the first order.

In my successive notices of this great work I have attempted to deal with all its leading features, so that a comprehensive review would now involve needless repetition. The principal thing that remains to be emphasized is, that this stupendous store of accurate and accessible information is now complete and purchasable. Referring again to the typographical feature,

\* THE CENTURY DICTIONARY: An Encyclopædic Lexicon of the English Language. Prepared under the Superintendence of William Dwight Whitney, Ph.D., LL.D., Professor of Comparative Philology and Sanscrit in Yale University. In Six Volumes. New York: The Century Company. (McDonnell Brothers, Chicago.)

it is worth while to call attention to the importance of the humble, unobtrusive labor of the proof-reader in a great dictionary, whose very mistakes, if mistakes there be, are likely to be taken by so many readers as authoritative and exemplary. A good deal of scrutiny of every one of these volumes still leaves me in doubt as to the existence of a single proof-reader's blunder in the entire work,—for the crediting of a sentence from Bacon to Dr. E. A. Abbott at p. 2007 (Vol. II.) can scarcely be laid to the proof-reader. As an illustration of the perfection to which the art of printing has been carried, and of the way in which that art and the sister art of wood-engraving can be made to second the vaster efforts of the human intelligence, this dictionary may well take its place among the most interesting industrial exhibits at the next World's Fair. And when one considers the number of special talents that have here found play, the amount of co-operative intellectual labor here represented, the astonishing learning here disbursed, the number of knowledges here garnered, and lastly the spirit of unity, order, and proportion discernible throughout, one may well doubt whether the World's Columbian Exposition will contain any single exhibit more creditable to American scholarship.

In the present volume I have remarked few features that distinguish it from the preceding ones. To this there is, however, one notable exception,—i. e., the reprint of the list of amended spellings recommended by the English Philological Society and the American Philological Association, accompanied by a brief but effective note on Spelling Reform from Professor Whitney, from which I quote the following interesting paragraph:—

"The reformed orthography of the present, made with scientific intent and with a regard for historic and phonetic truth, is more worthy of notice, if a dictionary could discriminate as to worthiness between two sets of facts, than the oftentimes capricious and ignorant orthography of the past. It need not be said in this dictionary that the objections brought on etymological and literary and other grounds against the correction of English spelling are the unthinking expressions of ignorance and prejudice. All English etymologists are in favor of the correction of English spelling, both on etymological grounds and on the higher ground of the great service it will render to national education and international intercourse. It may safely be said that no competent scholar who has really examined the question has come, or could come, to a different conclusion; and it may confidently be predicted that future English dictionaries will be able to recognize to the full, as this dictionary has been able in its own usage to recognize in part, the right of the English vocabulary to be rightly spelled."



The most superficial observer cannot fail to be struck by the great space given to zoölogical and botanical definitions and to the accompanying illustrative cuts. The question as to the accuracy of these definitions — often expanded into long articles — I must, of course, leave to the proper authorities. Of another scarcely less prominent feature I am able to speak with more confidence. It has been said that this is the first dictionary by which Shakespeare can be read. This statement may be true; I have not tested it; but I am prepared to believe that the reader of English literature will only in exceptional cases find this dictionary at fault with reference to the vocabulary of any writer from the time of Chaucer to the time of Lowell. A good example of the liberality with which words from older English literature are illustrated is found in the treatment of the three obsolete congeners, *treget*, *tregetour*, *tregetry*. Under the first there are three quotations, two from the "Holy Rood," and one from the translation of the "Romaunt of the Rose" ascribed to Chaucer; under the second, two quotations, one from Lydgate, and one of ten lines from Chaucer; under the third, two quotations, one from the "Destruction of Troy" and one from the "Romaunt of the Rose." In printing these quotations from older authors, the rule is to follow the orthography of the MSS. or of the original editions; but to this an exception is sometimes made, as in the case of the long quotation of sixteen lines from Langtoft's Chronicle, under *trailbaston*. Elizabethan literature is illustrated with equal fullness; thus, in the eleven and a half columns devoted to the verb *take*, there are some sixty quotations from Shakespeare, Bacon, Ben Jonson, Spenser, Sidney, Fletcher, and other contemporaries. Under the same verb there are some forty quotations from books earlier than Elizabeth (including Child's ballads); nearly as many from books of the period between Elizabeth and the Restoration (*e. g.*, Milton, Howell, Jeremy Taylor, the Bible); somewhat fewer from the eras of Dryden and Addison; fewer still from the eighteenth century proper; and from the whole nineteenth century some eighty quotations, or about as many as from the sixteenth century. This example may suffice to indicate the comparative distribution of quotations.

The reading for quotations has evidently been most critically done for periods prior to the Restoration; the eighteenth century has been comparatively neglected — in accordance

with the present tendency, as inexplicable as it is unreasonable, to skip the era of Burke and Johnson; while the reading for the nineteenth century has been characterized rather by breadth than by wise selection. Who, for instance, is John Ashton, or Father Cyprien de Gamache, or the translator of Lotze's "Microcosmus," that he should be repeatedly quoted in a great dictionary?

But I must not weary the reader with details. He who considers too curiously will find flaws even in this noble work. It would not be difficult for a critic with blood in his microscopic eye to draw up a very pretty bill of particulars against the Century Dictionary. As a dictionary, its chief drawback doubtless lies in its very fulness and consequent bulk. It contains so much that is attractive that one had need be very single-minded not to be diverted by the way from the object of search. All in all, however, it seems likely to prove the most useful and accurate of reference-books; at least, I know of no other work containing so much compendious and apposite information both as to words and as to things.

MELVILLE B. ANDERSON.

#### SPANISH INFLUENCES IN AMERICAN TERRITORY.\*

In the year 1783 Spanish territory in America reached its greatest extent, and included, of what now constitutes the United States of America, all the land west of the Mississippi River and all east of that river south of the northern boundary of Florida. In 1795 Oregon was lost to Spain, to become subsequently the subject of dispute between the United States and Great Britain, until definitely secured to the former by the boundary treaty of 1846. Louisiana, then a tract of nearly 900,000 square miles, bounded by the Mississippi River, the Rocky Mountains, and the British Possessions, ceased to be a possession of Spain in 1800, and three years later was sold by France to the United States. In 1819 Florida was ceded directly to the United States. Two years later, Mexico, after a long struggle with Spain, established an independent government. Texas, declaring her independence of Mexico in 1836, was annexed to our country in 1845; and finally, by the terms of the treaty of Guadalupe-Hidalgo in 1848, and the Gadsden purchase

\* SPANISH INSTITUTIONS OF THE SOUTHWEST. By Frank W. Blackmar, Ph.D. (Johns Hopkins University). Baltimore: The Johns Hopkins Press.

of 1853, the remainder of the former Spanish possessions within the present borders of our land—including California, Nevada, Utah, Arizona, New Mexico, and a large part of Colorado,—was added to our domain, fixing the boundary between the United States and Mexico as at present. Much of the vast territory thus coming into the United States directly or indirectly from Spain had been colonized while under Spanish control,—to what extent can be determined by locating upon a modern map the towns retaining their distinctly Spanish names, ranged in an irregular crescent extending from San Augustine and Pensacola in Florida to Bodega in California. These towns consisted, in the former days, of missions (distinguished from the others by their religious names), of presidios, and pueblos, founded and maintained under the Spanish colonial laws, and hence traceable by a very circuitous route back to the Roman *Municipia* of Cæsar's day for their origin.

The Anglo-American colonists from the East, upon rushing into this newly-acquired country, found it subject to a system of laws and to customs purely Spanish and derived remotely from Rome. They found, furthermore, Spanish laws and customs too deeply rooted to be at once supplanted by the systems brought from the East, and they acceded to the necessity of building up a system of jurisprudence for the new country upon a basis already established.

Thus it was that a new element was introduced into our complex civilization; and this element is no longer to be ignored by the student of our American institutions. Too large an extent of territory is affected by it, for the future historians of America to overlook it. And now, as never before, through the labors of Dr. Blackmar, the means of paying due regard to this Spanish influence upon our institutions are made accessible to the general student. Dr. Blackmar's long residence in California and his extensive studies have borne rich fruits in a volume of 344 pages, treating of the Roman Origin of Spanish Institutions, Spanish Colonization, the Mission System, Spanish Colonial Municipalities, Presidios and Presidial Towns, the Social and Political Life of the Colonists, the Land System, and other cognate subjects, and throwing much light upon the political and social history of the Southwest. The author disarms criticism by stating in his preface that the book is far removed from his own ideal, and attributing its "many imperfections" to the necessary division of his time between

the study of his subject and the exactions of a busy university life. The imperfections of the author's work are not so numerous as this would seem to imply, and such as are most apparent to the reader have their source in the long list of "authorities consulted," appended to the book, and showing the author's reading to have been extensive, though to have overlooked some books which would have been of great benefit to him in the prosecution of his studies. Had he, *e. g.*, instead of (or in addition to) reading Bandelier's charming attempt at an archaeological romance, read that author's "Archæological Reconnaissance into Mexico," and some of his reports to the Peabody Museum, he would have been able to describe more accurately the social and political organization of the Indians of the Southwest, and would have gained much additional light upon his general subject. And now and then there may be detected in his work too implicit a reliance upon an author, who proves upon examination to have been a hasty traveller and superficial observer, whose ill-advised generalizations have been given to the world,—precisely the kind of "authority" which the careful student of history should avoid. In the history of California the author's studies have been apparently exhaustive, but his knowledge of Mexican history is not as thorough as it should be for a proper handling of his subject, and that is the probable cause of an occasional error—like that in the name of the Viceroy Luis de Velasco, contracted to Luis de Vasco (p. 223). An error in the name of a Spanish grandee is quite excusable, however, in an American writer, and that which Dr. Blackmar makes in the name of the fifty-second Viceroy (1789-94) is amusing enough to have emanated from an English humorist, and is worth repeating here. This energetic and eccentric ruler bore the musical name of Juan Vicente Guemes Pacheco de Padilla, and the title *segundo Conde de Revillagigedo*,—that is to say, the second count of Revillagigedo. Dr. Blackmar refers to him (p. 336) as the Viceroy Revilla Gigedo, and on the following page as simply "Gigedo,"—evidently assuming that to be his patronymic which was really but the last portion of his title of nobility.

Dr. Blackmar's book is Extra Volume X. of the Johns Hopkins University Studies in Historical and Political Science; and it is to be hoped that the other numbers of the series are as valuable as this. But it is also to be hoped that they are put forth in a style better suited to their contents; for the outward ap-

pearance of this volume is not prepossessing, and falls far short of conformity in dignity to the subject or its literary treatment. Its binding appears to be the work of a novice in the art, and the repetition of the title upon the front cover in full-face lower-case letters gives the book the appearance of a trade price-list; while the attempt to repeat on the front cover the title of the series to which it belongs results in "Historical and Political Science in Studies," as though it were a Spaniard's first effort at English translation. The Johns Hopkins Press should either abandon the attempt to do its own bookbinding or else secure the services of more intelligent workmen and with better taste.

ARTHUR HOWARD NOLL.

#### STUDIES IN CHAUCER.\*

There has been no more important contribution to Chaucer literature in this country for many years than the three volumes of Chaucer studies by Professor Lounsbury of Yale. Indeed, outside the texts by the Chaucer Society no such extensive contributions have appeared on either side of the water, great as has been the interest in Chaucer study of late. The volumes include eight monographs on points of importance in the life and work of Chaucer, the larger number being historical in treatment, departing somewhat from the original intention to embody the latest researches on all Chaucer questions. Professor Lounsbury also warns us, in the Introduction, that he differs considerably from the opinions of most scholars; but apart from his opinion on "The Romaunt of the Rose" these differences are not so much in new views as in the correction of mis-statements. The essays deserve special mention, also, because they are not the dilettante work of popular periodicals now re-issued, but, fresh from the workshop of the scholar, they give evidence on every page of scholarly investigation.

The first two chapters deal with the life of Chaucer, the real and the legendary. The life is treated in a way somewhat unique among biographers, and especially among biographers of our older poets. It neither attempts to establish conjectures that are attractive rather than probable, nor does it try needlessly to overthrow well established data. Professor Lounsbury is fair and impartial, while restrain-

ing with commendable temperance the natural desire to make too much of one's hero. As an evidence of his fairness may be cited the lengthy discussion of the poet's birth. In this, every argument for the date 1340, so commonly accepted, is given its full force, although with equal care are stated the many indications that a somewhat earlier date may be the true one. One noticeable feature of this chapter is the way in which incorrect statements are traced to their sources, thus allowing each reader to judge for himself of the value to be put upon them. It may be disappointing that no new facts are added to Chaucer's life; but, as the author points out, new facts can be obtained only by the most painstaking examination of past records, with the possibility that years of search may not reveal anything of value. On the whole, therefore, this treatment merits great praise for its attempt to give the exact facts known, unadulterated and unembellished by culpable conjecture.

The Chaucer Legend, as it is called, follows the same laborious method as in the previous chapter, every mis-statement in regard to Chaucer being followed to its fountain-head in conjecture, in unfounded assertion, or in the mis-interpretation of some previous biographer's luckless paragraph. This is destructive criticism, yet the reader must admire the persistency of the effort, even if he sometimes wearies of the continual sarcasm hurled at the unwary biographer of the father of English poetry. But the work has been well done, and one feels secure in the beliefs established as in the overthrow of that which is false. One early source of Chaucer fable is here given for the first time in English dress,—Leland's Latin biography of the poet being now first translated by Professor Lounsbury. Leland's is a *naïve* piece of work, full of inaccuracies and puerile in its artlessness. Both *naïveté* and inaccuracy may be best shown by quoting a few lines at the beginning of this remarkable biography:

"Geoffrey Chaucer, a youth of noble birth and highest promise, studied at Oxford University with all the earnestness of those who have applied themselves most diligently to learning. The nearness of that institution was in a measure the motive that induced him to resort thither; for I am led by certain reasons to believe that Oxfordshire or Berkshire was his native county. He left the university an acute logician, a delightful orator, an elegant poet, a profound philosopher, and an able mathematician."

It is hardly necessary to point out that scarcely a single fact here set down has the remotest foundation in truth.

\* STUDIES IN CHAUCER. By Thomas R. Lounsbury. In three volumes. New York: Harper & Brothers.



The title of the third study, "The Text of Chaucer," might lead us to expect some new interpretations, some elucidation of *cruces*, or some critical comments on the numerous allusions in Chaucer. But the author's plan has been different. We have, instead, an historical account of the text, and of the various editions, with critical estimates of their value. For the general reader this is admirable, and perhaps more valuable than the other. We are here furnished with what may be called a history of the interest in the poet, as shown by the attempts to edit him. And editions of Chaucer are hardly less numerous or less various in value than those of Shakespeare himself. It is interesting to remember that the first printed edition of Chaucer was made by that patron-saint of English printers, the careful and conscientious Caxton; and that the second does credit to the painstaking patron of the new art, both in respect to his admiration of Chaucer and his desire to rectify his own first print, which, though he had made it, as he says, "according to my copy, and by me was nothing added ne minished," was found to be inaccurate in not a few particulars when compared with a better text. Then Chaucer is followed down through the editions of Thynne (1532), Stow (1561), Speght (1598, 1602), Urry (1721), Morell (1737), the famous Tyrwhitt (1775), Wright (1847-51), Bell (1854-6), and so down to the Chaucer Society's critical "Six Text" in recent years. Some more recent editions are not mentioned, and a complete bibliography would have been an advantage to this chapter. Still, the care with which the various editions are discussed, and the exactness in pointing out their merits and demerits, make this chapter invaluable, without the dryness of the customary bibliography.

No question in connection with Chaucer will appeal more quickly to scholar or general reader than the question of what Chaucer wrote—what are his veritable productions. One turns with peculiar interest, therefore, to the lengthy treatment—almost a volume in itself—of this question. The chapter divides itself into three parts: a summary of the tests of genuineness, an enumeration of the poems attributed to Chaucer at various times, and a discussion of those considered doubtful. In the first part, the value of each test is estimated, with the purpose of showing that no single one is infallible, and that therefore it is impossible to assert on the strength of one or two such tests

the spuriousness or genuineness of a given work. The reason for devoting so much space to this becomes apparent in the third part, especially in considering the authorship of "The Romaunt of the Rose." In the second part the historical treatment predominates, as in the chapters already mentioned. Not only is a list given of everything at any time attributed to Chaucer, but the manner in which each was first published, together with its subsequent history, is stated in full.

The third part of this chapter is peculiarly one for the student of Chaucer. To the general reader, this careful application of various tests, this painstaking comparison of word with word, rhyme with rhyme, passage with passage, and all the close reasoning from linguistic facts, will hardly be appreciable, and therefore hardly fascinating. To the Chaucer student, on the other hand, this is perhaps the most valuable contribution in the three volumes. In the chief controversy as to "The Romaunt of the Rose," Professor Lounsbury takes the side of Chaucer's authorship, combatting the view independently arrived at by Ten Brink and Skeat. It is not an easy question to settle, however, and perhaps it never can be settled, except as scholars range themselves on one side or the other. Professor Lounsbury certainly makes the most of the arguments in favor of his view. Clearly, Skeat has considerably overstated certain arguments; while Lounsbury relies for the force of some of his on the fact that the translation, if by Chaucer, shows the imperfections of early work,—a fact on which it is easy to lay too much stress. But the real decision must rest more on authority than on clear balance in favor of either side.

The volumes before us seem somewhat iconoclastic, as one finds overthrown, in nearly every chapter, some oft-repeated statement about the poet. In reality, this is only an attempt to set right much false statement and many inconsistencies. We see this especially in the chapter on the learning of Chaucer—a thorough investigation into the sources of Chaucer's material, as showing the authors with whom he was acquainted. In this it is not so much that new material has been added, as that all has been brought together in convenient form. The inaccuracies of former statements are pointed out, with the second-hand sources from which the poet took his stories in many cases, and in general the real meaning and extent of the assertion that Chaucer was a learned man. It is evident that the term "learned" applied to the



poet may be much misunderstood, and has at best a relative signification. While knowing Latin, Chaucer could occasionally mistranslate it. He was guilty of considerable mistakes in fact, quite apart from a goodly number of anachronisms so common in all our early poets. He has enriched our literature with a few names no one understands. Yet his fame rests securely on something far different from learning, and cannot be shaken by occasional evidences of ignorance or inaccuracy.

Under the discussion of Chaucer's relation to language and religion are treated two widely different subjects, the first somewhat scantily, the second with greater fulness. In the latter are considered Chaucer's relation to the reforms of Wyclif, and to the church in general. Contrary to the frequently expressed opinion, Professor Lounsbury regards Chaucer neither as a follower of the reformer nor as a good churchman, but rather as one in whom the skeptical tendency was increasingly strong toward old age. He admits that there are few passages on which to base such an opinion, and that it must rest rather upon the general impression one gets from constant perusal of an author's works. In one sense this conclusion may be accepted. Chaucer was an acute satirist of the church, and this shows him a keen observer of the abuses into which the church had fallen. While this is so, he also appreciates the best in the church, as shown by his sympathetic portrait of the poor parson; although this can hardly be said to ally him with the Wyclifites. To us there seems, also, little ground for asserting in Chaucer a decidedly skeptical tendency, in any modern sense of that term. He was broad and liberal-minded, with deep insight into men and affairs; he was a poet, and this implies an intuitive perception of men's motives; he was a satirist, and therefore a sharp critic of men's follies and foibles; but he was not characteristically a doubter, much less a demolisher of men's faiths.

The third volume of these scholarly studies deals with Chaucer in literature, first in connection with literary history, and next as an artist. The historical treatment so common in these essays is taken in the first study. The opinion of Chaucer held by his contemporaries, and the numerous tributes since his time, find a place. Here are discussed at length the modernizations of the poet in the last three centuries, their misinterpretations and their failures. It is perhaps questionable whether the writer gives due force to these moderniza-

tions, in a certain way. No doubt they might have been rendered unnecessary by a knowledge of Chaucer's language, as it is equally true they are now poor substitutes for the poet himself. But looked at as an evidence of the appreciation of Chaucer, even in his "rude verse," as they understood it, they are overwhelming testimonies to the perennial power of the morning star of English poetry. In this sense there is decided interest in the attempts to make Chaucer familiar, from the early emanicipation out of the thralldom of the "black letter," to the attempted Latin version by Kinaston, and the paraphrases of Dryden, Pope, Wordsworth, with a host of lesser names.

The treatment of Chaucer as a literary artist starts out with an attempt to show that Chaucer met considerable criticism in his own time. It is scarcely proved; and the interpretation by which the conclusion is reached seems very much like that the author deprecates so much in other places. One or two other points will hardly endure criticism. These are the defense of those inaccuracies we call anachronisms, and of the originality of Chaucer. Doubtless a defense for anachronisms is often set up in the inaccuracy of the age; but this is extenuation, not defense, of the thing itself, and it should be so understood. In the same way, though we may deprecate any criticism of Chaucer's originality, it is unnecessary to go to the other extreme, and underrate the work of those who have sought to point out Chaucer's indebtedness to others for his material. Apart from these points, however, the estimate of Chaucer is fair and appreciative; so that this last chapter, as well as those that have preceded it, will prove a valuable source of information and opinion to every student of "Dan Chaucer, well of English undefyled."

OLIVER FARRAR EMERSON.

#### CONDUCT BY PRECEPT.\*

If our schools are intended to prepare their pupils for life, and if conduct is really three-fourths of life as Matthew Arnold has suggested

\* CONDUCT AS A FINE ART: The Laws of Daily Conduct, by Nicholas Paine Gilman; Character Building, by Edward Payson Jackson. Boston: Houghton, Mifflin & Co.

THE BUSINESS OF LIFE: A Book for Everyone. By the author of "How to Be Happy, though Married." New York: Charles Scribner's Sons.

THE CRISIS IN MORALS: An Examination of Rational Ethics in the Light of Modern Science. By James Thompson Bixby. Boston: Roberts Brothers.

ETHICS FOR YOUNG PEOPLE. By C. C. Everett. Boston: Ginn & Co.

— and no one has had the hardihood to deny it,— one will readily see the immense and overshadowing importance of teaching in our schools morals, or the principles regulating conduct. Perhaps nowhere is this more necessary or more neglected than in the public schools. It is more necessary there, because a very miscellaneous class of pupils attend these schools, and because children, like water, tend to seek the lower levels, unless they are forced up to the higher ones. It has been more neglected because hitherto teachers have not had an adequate text-book on morals, nor any time set apart for the teaching of morals in their curriculum. But in the course of the year just ended, largely through the exertions of the American Secular Union and on account of its offer of a thousand-dollar prize for the best essay or manual upon the subject, a considerable crop of treatises especially intended for non-sectarian schools has been produced. Among these treatises are several which — each in its own characteristic vein — possesses a goodly degree of excellent instruction and of inspiration both for teacher and pupil.

The two that were assigned the highest place by the Union, and that, by their close adaptation to the needs of the class-room, probably deserve this place best, are "The Laws of Daily Conduct," by Nicholas Paine Gilman, and "Character Building," by Edward Payson Jackson. These books may be obtained either separately, or bound together in one volume under the general heading, "Conduct as a Fine Art." The American Secular Union, by awarding its prize to these two works, virtually declares them to be the best essays, treatises, or manuals, "adapted to aid and assist teachers in our free public schools, and in the Girard College for Orphans, and other public and charitable institutions professing to be unsectarian, to thoroughly instruct children and youth in the purest principles of morality without inculcating religious doctrine." Owing to the difficulty of deciding between the two, the prize was evenly divided between the authors. Mr. Gilman aims to give the general principles regulating conduct, as may be seen from such headings as "Life Under Law," "Obedience to Moral Law," "The Law of Kindness," "The Law of Justice," etc. Mr. Jackson aims to apply these principles to specific instances, and to illustrate the true method of inculcating them by familiar dialogues. It is truly said in each author's preface that "the two books, though written with no reference to each other,

seem to be, both in manner and in matter, each the complement of the other." Mr. Jackson's dialogues, unlike those of the average religious tract, are replete with interest, written in a decidedly lively and spicy vein, and not all on one side of the question. Though scarcely so lofty or so profound as those of Plato, they still follow, in some degree and at some distance, the Socratic example and method, thus adapting themselves admirably to the end in view — namely, the moral enlightenment of intellectually bright young folks.

The author of "How to be Happy though Married" is, as we had already discovered, and as he is careful to reiterate in the preface to to each of his volumes, a preacher; and is also, as we are able, immediately on taking up one of his books, to discover, what we call in our colloquial slang "a very *smart* preacher." His latest book, entitled "The Business of Life," is in no wise deficient either in preaching or in "smartness." Perhaps, indeed, it may be said of this "smart preacher," as of others of the species, that his illustrations are so attractive that they sometimes almost conceal the underlying moral lesson. Like some of our capsules, they are so made that they not only disguise the bitter dose while we are swallowing it, but even refuse to be dissolved or assimilated by the subsequent action of the juices of the moral and intellectual stomach. But, notwithstanding that it is sometimes almost hidden beneath the brilliant flowers of the writer's rhetoric, the moral lesson, like the cross beneath the Easter flowers, may always be found by the careful investigator.

A work more philosophical and less popular in its tone is provided for us by Mr. J. T. Bixby, under the title "The Crisis in Morals." This work consists of two parts, — namely, a "Critique of Mr. Herbert Spencer's 'Data of Ethics,'" and, after this destructive criticism, its symmetrical equivalent, entitled, "The Positive Reconstruction of Ethics on the Basis of Evolution and Scientific Knowledge." There is no reason in the world why ethics should not be treated as a science — and the noblest of sciences, — based, as it can be now, upon the undoubted and (by men who know) indisputable facts of man's physical as well as of his intellectual nature and well-being. Confucius, Buddha, Moses, Mohammed, Socrates, and even Christ himself, — and we say it in all reverence for the Divine Spirit which moved and worked in each of them, — were obliged to treat morals in a more or less unsystematic

and fragmentary fashion. But the discoveries that have been made within the last two hundred — most of them within the last two score — years, touching the relations between man's mind and body, have been so astounding, and so far-reaching in their consequences, that henceforward we bid fair to leave behind us the regions of gloomy doubt and misty incertitude, and of the unsystematic and fragmentary treatment of moral questions, and to approach gradually nearer and nearer to that ordered and systematic knowledge called science, which is the combined effort of mortals, each singly liable to error, to eliminate this error and to discover something of the *cosmos*, that is, of the divine law, order, and beauty, which reigns everywhere in nature, and most of all in the body and soul of man.

After all due qualifications and allowances have been made for human error, it remains true that no one has contributed more to this consummation of morals than Mr. Herbert Spencer, so that Mr. Bixby has done well in the book before us to take Mr. Spencer's work as his starting-point. Mr. Bixby, however, points out that Mr. Spencer fails to appreciate the superior importance of the inner realm of purpose and conscientious duty; that the ultimate moral end and test set up by Mr. Spencer — namely, happiness — is too indefinite, and in its lower phases too unsatisfying, to serve as a standard of moral worth; that happiness as an ultimate end is inconsistent with the principle of evolution, which demands the *higher life* at any and every cost; that Mr. Spencer's contention against Bentham, that happiness is not to be directly estimated or aimed at, is a tacit admission of the insufficiency of happiness as a moral end; and that if Mr. Spencer's views were universally adopted there would be danger of the disappearance of the moral instincts, where their authority is regarded as illusory and right and wrong are reduced to questions of expediency.

Our next volume is intended for children, or, in the words of the title-page, it is "Ethics for Young People." Now, in healthy children, no matter how young, all the faculties of older people are present, though not evolved, but involved. It is the business of the teacher, whether physical, mental, or moral, to aid in the evolution of the child's faculties. In other words, to make use of the wonderfully suggestive figure of Socrates, the true teacher is the midwife who brings out the faculties of his pupil into conscious and manifest activity. The

author of the book before us, who bears the honored name of Everett and holds the honored place of Bussy Professor of Theology in Harvard, not only shows himself a true teacher of morals, but also a friend and helper to all true teachers of morals everywhere, provided they will accept his friendly aid.

EDWARD PLAYFAIR ANDERSON.

#### RECENT BOOKS OF POETRY.\*

Any one of the three brothers who bear the name of Tennyson would have made that name distinguished in English literature. It is extremely difficult to estimate justly the work of Mr. Charles Tennyson (Turner), or of Mr. Frederick Tennyson, for the very reason that they are brothers of the greatest English poet of the Victorian age. One is apt to expect too much of them, or to compare them unfairly with the Laureate. In the case of Mr. Frederick Tennyson, such a comparison is inevitable, for he has caught his greater brother's trick, and has been influenced very strongly by his example. "Daphne and Other Poems" is a remarkably successful imitation of the manner of "Ulysses" and "Teiresias." It is a series of classical episodes, told in something like fourteen thousand lines of a blank verse so rich and harmonious in cadence that

\* DAPHNE, and Other Poems. By Frederick Tennyson. New York: Macmillan & Co.

POEMS. By William Edward Hartpole Lecky. New York: D. Appleton & Co.

THE LOST RING, and Other Poems. By Caroline A. Mason. Boston: Houghton, Mifflin & Co.

THE HIGH-TOP SWEETING, and Other Poems. By Elizabeth Akers. New York: Charles Scribner's Sons.

THE RIDE TO THE LADY, and Other Poems. By Helen Gray Cone. Boston: Houghton, Mifflin & Co.

A HANDFUL OF LAVENDER. By Lizette Woodworth Reese. Boston: Houghton, Mifflin & Co.

VALERIA, and Other Poems. By Harriet Monroe. Chicago: Printed for the Author.

TWO WORLDS, and Other Poems. By Richard Watson Gilder. New York: The Century Co.

PHIDIAS, and Other Poems. By Frank W. Gunsaulus. Chicago: A. C. McClurg & Co.

LAUNCELOT AND GUENEVERE. A Poem in Dramas. By Richard Hovey. New York: United States Book Co.

THE POET AND HIS SELF. By Arlo Bates. Boston: Roberts Brothers.

THE BLUE POETRY BOOK. Edited by Andrew Lang. New York: Longmans, Green & Co.

SUNSHINE IN LIFE. Poems for King's Daughters. Selected and Arranged by Florence Pohlman Lee. New York: G. P. Putnam's Sons.

ODES, LYRICS, AND SONNETS, from the Poetic Works of James Russell Lowell. Boston: Houghton, Mifflin & Co.

BALLADEN UND ROMANZEN. Selected and Arranged, with Notes and Literary Introduction, by C. A. Buchheim, Ph.D. New York: Macmillan & Co.

Lord Tennyson himself might not have been ashamed to sign it. If treated strictly upon its merits, it could hardly be assigned a lower place in English poetry than is held by "The Earthly Paradise" of Mr. Morris, which it somehow suggests. We quote, in illustration, a passage from the poem which treats of the myth of Atlantis.

"The seventh day all the day we sail'd, till eve  
 Flush'd the grey main, and, at the set of sun,  
 Over the waves that roll'd into the flame  
 Of the wide West, I saw an island lone  
 Far off grow dark against the flood and fire,  
 Like some great battle tower. There lay a cloud  
 Upon its topmost summit, burning red,  
 That seemed a giant with uplifted arms;  
 He seemed to blow a trumpet from on high,  
 And wave a banner. On the morrow morn,  
 The morning of the eighth day, at the dawn,  
 Were we spellbound, or did a choral strain,  
 Solemn and sweet, float to us o'er the sea,  
 As tho' the guardian spirits of the place,  
 Had bade us welcome to it? On we fared  
 Nearer and nearer to that nameless isle:  
 And now we saw its beauty waken up  
 With every moment, and our gladness rose.  
 On either hand seashore, with gardens back'd,  
 And high with plumed forests, higher still  
 With silver mountain thrones that turn'd to gold  
 At the first sunburst; and, midway between  
 The shores and woods, a piled city ranged,  
 Terrace on terrace, citadel and tower,  
 And dome and pinnacle; soft shadows fell  
 From summer clouds upon that happy realm,  
 Kissing the lights with coolness, and anon  
 Between them great shafts of translucent gold  
 Made the deep valleys and tall cliffs to burn  
 With gem-like clearness."

Of such verse as this we have over five hundred pages, some of the themes being Pygmalion, Ariadne, Halcyone, Niobe, and Æson.

The poems of Mr. Lecky are a genuine surprise. That the historian of Rationalism in Europe had the gifts of a singer of the reflective sort, might perhaps have been discerned by a careful reader; but no inspection of his prose could have revealed the depth of feeling and the nobility of utterance that we find in his verse. The true singing quality it doubtless lacks, and its rhythm is not often that rhythm of nature which the greatest poets make one with the artificial rhythm of verse; but it appeals to the contemplative mind as strongly as does the verse of Clough, almost as strongly as does the verse of Matthew Arnold. It has much of the minor quality found in the work of both these poets, and it has the same feeling for the loftier ideals of thought and character. We have often thought that the distinction was worth making between the poetry that appeals directly to the heart, and the poetry that appeals to the heart through the medium of the intellect. The songs of the Elizabethan period and such modern songs as

those of Burns are perfect examples of the former; most of the poems of Lord Tennyson are perfect examples of the latter. Mr. Lecky's poems are also of the latter sort. One of them, "On an Old Song," shows that the distinction here made is not strange to him.

"Little snatch of ancient song,  
 What has made thee live so long?  
 Flying on thy wings of rhyme  
 Lightly down the depths of time,  
 Telling nothing strange or rare,  
 Scarce a thought or image there,  
 Nothing but the old, old tale  
 Of a hapless lover's wail;  
 Offspring of an idle hour,  
 Whence has come thy lasting power?  
 By what turn of rhythm or phrase,  
 By what subtle, careless grace,  
 Can thy music charm our ears  
 After full three hundred years?"

No new *Œdipus* is likely to solve that riddle, we fancy. The immense importance of character, and the subtlety and remoteness of the influences by which it is shaped, is a theme to which the author frequently recurs:

"Our acts are seeds  
 Which grow prolific in the hearts and minds  
 Of men who follow, and the claw that threads  
 The maze of character is chiefly hid  
 In distant, grass-grown, and neglected graves —  
 Forgotten actions of forgotten men."

From the author's mind the perplexing contrast existing between life and thought, between ideal and achievement, is not often absent. Over and over again he speaks of

"The aimlessness of life, its broken lines,  
 Its boundless longings and its rapid flight,  
 The noble promise that a moment shines,  
 Then sinks forever in eternal night."

And the abiding power of thought as contrasted with the fleeting span of individual life finds an expression not easily to be matched in "The Dying Seer."

"Close the book — the task is over,  
 Toil and triumph both are done;  
 Weary, way-worn, restless rover,  
 Now thy devious course is run;  
 Worlds of fancy, thought, and learning,  
 All the tracts thy mind has spanned,  
 All grow dim; thy steps are turning  
 Onward to the shadow-land."

"Many a hope thy genius kindled  
 In the splendor of its morn  
 Ere the evening came had dwindled,  
 Turned to doubt, or grief, or scorn.  
 Too much dross alloys the treasure,  
 Wayward flights and passion stains;  
 Only now we learn to measure  
 How much noble still remains."

"Close the book — the words are written,  
 They will stand for good or ill;  
 True, the stately palm is smitten,  
 But its seeds are living still;  
 Darkness gathers round the writer,  
 Envious murmurs greet his name,  
 But his thoughts will shine the brighter  
 In the after-glow of fame."



We have no indication of the date of the poems, but most of them bear the marks of ripened reflection and calm acceptance of a world other than that which lies before the imagination of youth. No one who has gained wisdom at the cost of early and cherished illusions can contemplate the past wholly unmoved, and the natural note of regret is not missing from these pages.

"And in stray dreams of passion  
The old days sometimes rise,  
When Love was still the fashion,  
Before the world grew wise."

But the note of vain regret is not the predominant one, and the compensations brought by the expanding horizons of age find their due recognition. The final lesson of our poet's philosophy is akin to that of "Faust," and tells us

"How, turning to the earth from which it sprang,  
The spirit gathers strength, and yet may find  
In daily rounds of duty and of love  
The sands of life still sparkling as they flow."

The verses of Mrs. Caroline A. Mason, collected under the title "The Lost Ring, and Other Poems," reveal a contemplative spirit, an optimistic temper, and a soul quick in its response to any spiritual appeal. Neither thought nor versification is in any way distinct. The lines to Sumner will serve to illustrate the quality of the verse.

"The friend of truth, of right, of man,  
His human sympathy o'er-ran  
The common limit, to embrace  
Within its bounds the human race.  
He felt God's kinship coursing through  
His own pure veins, and straightway knew  
All men his kin of every hue.

"He knew no schism, sect, or clan,  
His love to God was love to man;  
His creed, purged clean of human lies,  
This: 'Mercy, and not sacrifice.'  
Ah, bigot! ask no more if he  
Were sound in faith, go thou and be  
As sound in thy humanity."

Mrs. Mason died in 1890, at the age of 67, at her home in Fitchburg, Massachusetts. She published a volume of youthful verse as early as 1852, but few of the pieces of that volume are here reprinted.

A name better known to readers is that of Mrs. Allen (Elizabeth Akers), whose new volume is called "The High-Top Sweeting, and Other Poems." Verses of nature predominate in this collection, with now and then a narrative, and here and there an experiment in exotic versification. "The Lilac-Tree" is a Chant-Royal, and Sappho's Aphrodite ode is translated into what may pass for Sapphics.

As an example of Mrs. Allen's work, we may take some stanzas from "Vacant Places."

"If the fair race of violets should perish  
Before another spring-time has its birth,  
Could all the costly blooms which florists cherish  
Bring back its April beauty to the earth?"

"Not the most gorgeous flower that uncloses  
Could give the olden grace to vale and plain;  
Not even Persia's gardens full of roses  
Could ever make our world so fair again.

"And so with souls we love; they pass and leave us.  
Time teaches patience at a bitter cost;  
Yet all the new loves which the years may give us  
Fill not the heart-place aching for the lost."

Commonplace sentiment treated in a commonplace fashion is about all that this volume has to offer us. But there are many to whom the term poetry means just this sort of thing, and to them such collections make their appeal.

Among our younger writers of verse, Miss Helen Gray Cone won a high place several years ago. "The Ride to the Lady, and Other Poems" exhibits a certain advance in precision and in dramatic force. We wish that we might also say an advance in clearness, but in this respect the author has yet something to learn. That a picture is distinct in one's own mental view does not excuse a writer for presenting it in outlines that are not equally distinct. We find some degree of obscurity in many of the poems of this collection. No poem, not even by a Mr. Browning, should be a puzzle to the intelligent reader, and Miss Cone's poems are often a little puzzling, in details, at least, if not in general conception. But they contain also much that is clear-cut, as well as fine and impressive. Several of them have an allegorical form touched with scorn of base ideals, and suggest the work of the late E. R. Sill. "The House of Hate" is an excellent example of these qualities. Our quotation shall be a sonnet inscribed to Matthew Arnold, and entitled "The Strayed Singer."

"He wandered from us long, oh, long ago,  
Rare singer, with the note unsatisfied;  
Into what charmed wood, what shade star-eyed  
With the wind's April darlings, none may know.  
We lost him. Songless, one with seed to sow,  
Keen-smiling toiler, came in place, and plied  
His strength in furrowed field till eventide,  
And passed to slumber when the sun was low.  
But now—as though Death spoke some mystic word  
Solving a spell,—present to thought appears  
The morn's estray, not him we saw but late;  
And on his lips the strain that once we heard,  
And in his hand, cool as with Springtime's tears,  
The melancholy wood-flowers delicate."

The lyric quality is predominant in the poems of Miss Lizette Woodworth Reese, although they are not without dramatic effects and didactic suggestion. Their lyric echoes are mostly

of the remote past, of Herrick and even of the Elizabethans. Indeed, one of the pieces, the sonnet "Renunciation," recalls with more than echo-like suggestion the most famous of Drayton's sonnets, "Since there's no help," etc. Here is a pretty little "Hallowmas" song:

"You know, *the year's not always May*—  
Oh, once the lilacs were ablou!  
(In truth, not very long ago),  
But now, dead leaves drop down the way.

"But now, *chrysanthemums are gay*,  
And some last roses redly glow.  
You know, *the year's not always May*—  
Oh, once the lilacs were ablou!

"These be the days, the weather gray,  
We think of those we loved so;  
Sweet souls, who heard Death calling low,  
And followed him from dark to day.  
You know, *the year's not always May.*"

The English drama in heroic verse has had a curious history. Created by the genius of Christopher Marlowe, made by Shakespeare the supreme form of dramatic expression in our language, adorned by Webster and Ford, by Beaumont and Fletcher, and Chapman, with glories that are pale only in the presence of the greatest of all poets, early in the seventeenth century it ceased to exist, and for two hundred years the genius of English song sought embodiment in other forms. Emerging in our own century from its long entombment, it has once more given us, from "The Cenci" of Shelley to the historical dramas of Lord Tennyson and Mr. Swinburne, a series of the noblest poems in our literature, but with the striking difference that their appeal is made solely to the reader, not to the spectator. Upon the rare occasions when they invade the stage, they may, indeed, obtain a *succès d'estime*, but it is the literary rather than the dramatic consciousness that they interest. The revolution in aim thus indicated is subtle, but complete. The dramatic action is transferred to the soul of the reader, and the intervention of the stage is no longer necessary for their full appreciation. We cannot feel this to be true of the plays of Shakespeare, for example, in spite of Lamb's well-known and vehement assertion, but we do feel it to be true of "The Blot on the Scutcheon," and "Philip van Artevelde," and "Count Julian," as well as of the greater modern works before mentioned. This shifting of ground is, on the whole, fortunate, for it insures the perpetuation of a great poetical form, whatever may be the fate of the stage, and it gives us from time to time examples of careful workmanship in dramatic verse that would find no *raison d'être* under a system

that necessarily linked all work dramatic in form with the stage. Miss Harriet Monroe's "Valeria" is an example of such workmanship. It is a tragedy in five acts, the scene being a small Italian state of the fourteenth century. It deals with love and hatred, with intrigue and attempted revolution, and offers, in the character of Valeria, a triumph of subtle delineation. The subordinate characters are fairly well defined, although the men are sometimes a little womanish. In construction it is skilful,—although we are not quite sure of the propriety of doing away with the Prince by means of a poison so slow that, administered in the third act, it does not complete its work until the close of the fifth. On the other hand, we are quite sure of the admirable effectiveness of the close of this same third act, considered by itself, as well as of many touches here and there,—Piera's outcry,

"Justice! How can they give me justice now,  
When he is dead?"

for example. The verse of the play is, in the main, excellent, and shows careful study of the best models. There are lines that we regret to come upon, such as

"Hail to our rainbow-herald! Ladies, what news?"

"Leave me not on the wings of metaphor!"

"No need of prayer—her I congratulate."

"Your confessors await you, and we crave  
No further talk to-night."

But the verse is generally fluent and harmonious. The following extract shows it at its best:

"Thank God! naught have I to forgive.  
God blesses us. What is remorse so dread  
That thou must die? The children of a king,  
We'll greet the king of darkness with a smile,  
And wreath his dusky wings with roses. Come!  
All—all is gone but love. Come, let us dream  
That 't is our wedding-day, for so it is—  
To-day we shall be one in heaven."

Yet it is not so much in sustained flights as in single felicitous phrases that the author has been successful. A few such may be given:

"And flaring revels flickered to their death."

"A face all roses, starred with eyes all fire."

"I know thee not. My soul is winged for God,  
And has forgotten thee forevermore."

The interspersed lyrics are less successful than the blank verse of the play. "Valeria" is accompanied by a number of miscellaneous poems of varying excellence. One of the best is the sonnet "With a Copy of Shelley." The Chicago Auditorium cantata is better than such perfunctory things are apt to be, and, considering the prosaic nature of the subject, something of an achievement. There is much of the in-

fluence of Shelley, and a little of the influence of Rossetti, in these miscellaneous pieces. The volume, as a whole, is distinctly creditable to the author, and is one of the very few books produced in the West that fairly belong to literature.

Mr. Gilder observes, in his new volume of poems, that

"Passion is a wayward child,  
Art his brother firm and mild,"

Both art and passion are found in the author's verses, and the waywardness of the one is perhaps more conspicuous than the firmness of the other. At all events, these poems are so surcharged with emotion that they are often neglectful of form, and short or irregular measures serve as their vehicle of expression more frequently than we could desire. In the verses on "The Twelfth of December," for example, the intensity of sincere emotion is obvious, but the form is not wholly satisfactory.

"On this day Browning died?  
Say rather: On the tide  
That throbs against those glorious palace walls;  
That rises — pauses — falls  
With melody, and myriad-tinted gleams;  
On that enchanted tide  
Half real, and half poured from lovely dreams,  
A Soul of Beauty, — a white, rhythmic flame, —  
Passed singing forth into the Eternal Beauty whence it came."

The most carefully finished of these poems is the Phi Beta Kappa ode read at Harvard in 1890. Here are three of the fourteen stanzas:

"Spirit of Beauty! 'neath thy joyful spell  
Man hath been ever; therefore doth each breeze  
Bring to his tranced ear glad melodies, —  
Voices of birds, the brook's low silvery bell, —  
Wild music manifold,  
Which he hath power to hold  
His own enchanted harmonies among,  
That echo round the world the songs that nature sung.

"And thus all Beautiful in Holiness  
Doth Israel stand before the Eternal One;  
Striking his harp with rapt, angelic tone,  
Till tribes and nations the Unseen God confess:  
Knowing that only where  
His face makes white the air  
Could such seraphic song have mortal birth, —  
One saving faith sublime to keep alive on earth.

"And therefore with most passionate desire  
And longing, man yearned ever to express  
Thy majesty, and light, and loveliness,  
O Spirit of Beauty, unconsuming fire!  
Therefore by ancient Nile  
Rose the vast columned aisle,  
And on the Athenian Hill the wonder white  
Whose shattered ruins are the world's supreme delight."

The suggestions of Shelley's "Hymn to Intellectual Beauty" are obvious, but Mr. Gilder's poem has still a conception and a quality of his own. We do not notice in this volume the Rossettian influence of which we have previously spoken in connection with the author's poems.

Mr. F. W. Gunsaulus, in something like a thousand lines of blank verse, tells us what a Christian modern would like to believe that a heathen ancient thought and felt. The wish is so evidently father to the thought in this case, that we cannot take very seriously the lengthy soliloquy thus ascribed to the sculptor of the Parthenon. The writer has chosen Phidias as his mouthpiece, but he might just as well have chosen Plato, or Pindar, or Pericles. The last claim that could be made for this production is that it presents an objective study of the Greek mind. Not Phidias, nor any other Greek of his age, could have felt what is expressed in the following verses:

"For, if the day-blue hanging o'er this gaol  
Be not a lie, and clouds or javlined nights  
Be not more true than skies they fleck or hide;  
If the best treasure of our minds be gold  
Aglint with light enraptured for the day;  
If yearning be not anguish laughed at where  
Great Zeus, amused, plays with His thunder-toys;  
If Zeus has right to rule: sometimes afar  
Or near, that sky will open on our world;  
His feet will touch it, find our tangled paths;  
He'll wrap men in the glory of Himself,  
Live their life once and here, as God would live,  
Break through mysterious skies again, and make  
His straighter path, twice-travelled, theirs."

A few sonnets and miscellaneous pieces, recollections of European travel, make out the contents of this thin volume, entitled "Phidias, and Other Poems."

Mr. Richard Hovey calls his "Launcelot and Guenevere" a "poem in dramas." Examination shows it to be a five act blank verse tragedy with a prologue about half as long. The prologue is a wild phantasmagoria which blends the figures of Greek and Teutonic mythology more chaotically than they are thrown together in the second part of "Faust," and is written in a variety of metres ranging from Eddaic to Swinburnian forms. The suggestions of the play that follows are of both forms and thoughts. Such a passage as the following is full of Shakespearean and other echoes:

*Launcelot*: It is the morning star that hangs so high.  
Love, you must leave me.

*Guenevere*: Must I so indeed?  
How can I leave you? — For I live in you.  
You are the only concord in my life;  
Without you I am but a jarring note  
And all the world mere noise.

*Launcelot*: No, leave me not.  
What though the world outcast us! We will be  
A world unto ourselves. Let Britain sink  
Beneath the Atlantic and the solid base  
And universal dome of things dissolve  
And like the architecture of a cloud  
Melt in the blue inane! You are my country,  
My world, my faith, my rounded orb of life.

The play has some vigorous scenes and a rather

striking close, but little poetic thought except in such obvious echoes as appear in the passage quoted.

There is little choice between "The Poet and His Self" as colloquists, for neither speaks the language of song. One of them says, for example:

"But man is like a child lost in the dark,  
Who knows not where he is or how bested.  
What boots to offer toys to him? A spark  
Of light were worth them all amid that dread."

And the other replies:

"Life is good if we live without question. In sorrow  
It is doubt that smites ever with bitterest blows;  
To the grief of the present the dread of the morrow  
Adds in anguish a sting the most cruel it knows."

Of such pedestrian verse as this are the hundred and fifty odd pages of Mr. Bates's volume. The verse is unmusical in movement and untouched by any spark of the higher imagination.

Anthologies are of the most useful of books, for they help to make present that immense future which, Mr. Matthew Arnold assures us, is in store for poetry as an influence in the shaping of thought and conduct. They afford the reader having no poetical library of his own some glimpse of the wide realms of verse. But anthologies must be planned in accordance with some definite principle, either of taste or of scope. If they indicate mere personal likings, as in the case of Emerson's "Parnassus," their chief appeal will be to those who think well of their editors; and if they cover too wide a field they will lose in effective force. The latter defect is conspicuous in Household Books of Poetry, and the like. On the other hand, we have such admirable anthologies as Mr. Palgrave's "Golden Treasury" and "Treasury of Sacred Song," Mr. Locker's "Lyra Elegantiarum," and the whole class of works exemplified by Mr. Longfellow's "Poems of Places." These are valuable because, besides evincing good taste, they are at once definite and impersonal. We cannot say that Mr. Andrew Lang's "Blue Poetry Book" is either the one or the other. As far as we can make out from the introduction, it is simply a collection of the poems, good and bad, that the editor liked as a boy. But being now a man and a critic, Mr. Lang's volume should not have included even "a few pieces of no great excellence." Why should he give us anything not of the best, with the whole domain of English poetry to choose from? Mr. Lang says some sensible things in his introduction,—as, for example, that children like "verse with a

story in it," and that poems about children are not generally those that a child likes best. He instances Hood's "I remember, I remember," and justly remarks that it "brings in the burden of reflection on that which the child cannot possibly reflect upon—namely, a childhood which is past." So we are a trifle surprised when we find this very poem given. The collection includes many Scotch ballads, for which is offered what is perhaps a sufficient excuse, but we do not share Mr. Lang's surprise at the discovery that only about one-tenth of the poets in Mr. Palgrave's "Golden Treasury" "were born north of Tweed." Anyone but a Scotchman would think this proportion liberal. There is much truth in the statement that "childhood is the age when a love of poetry may be born and strengthened—a taste which grows rarer and more rare in our age, when examinations spring up and choke the good seed." And then he adds, "By way of lending no aid to what is called Education, very few notes have been added. The child does not want everything to be explained,—in the unexplained is great pleasure. Nothing, perhaps, crushes the love of poetry more surely and swiftly than the use of poems as school-books." This often is, but need not be, the case: it all depends upon the teacher.

The principle of selection adopted by Miss Lee in "Sunshine in Life" is not easy to determine. The poems are said to be chosen for the reading and edification of the "King's Daughters," and the requisite amount of religious sentiment appears to have been the only test applied. The result is a curious mingling of noble poetry and barren verse. English and American authors, old and new, have been levied upon, and the editor has not hesitated to tear fragments of poems from their context in order to insert something that particularly pleased her. It is, then, needless to add that this anthology errs from personality rather than from definiteness of aim. The only safe course is to select poems because they are good, and not because the editor likes them. This statement implies, of course, that real objective tests exist,—a proposition hard to demonstrate, but of which we are nevertheless convinced.

The selection made of the "Odes, Lyrics, and Sonnets" of Mr. James Russell Lowell, for the "White and Gold" series of poets, exhibits taste and good judgment, and the volume is a very pretty piece of workmanship. The "Commemoration Ode," "Agassiz," and "Under the Old Elm," are given under the



first class, and form much the best half of the volume. Of the lyrics — although the term is broadly construed — little can be said. The quality of Mr. Lowell's genius was not lyrical, and his songs hardly ever sing. The dozen sonnets that come at the close are of the best that Mr. Lowell offers, but are conspicuously inferior to the sonnets of Mr. Longfellow, and even of lesser poets.

Dr. Buchheim's "Deutsche Lyrik" has for many years been a favorite volume of the "Golden Treasury" series, and the same careful editor has now provided it with a companion in the shape of a selection of "Balladen und Romanzen." There is a learned introduction upon the German ballad (which was literary, rather than popular, in origin), and a tasteful selection of poems grouped in three periods — from Bürger to Chamisso, from Uhland to Heine, and from Freiligrath to such present day writers as Paul Heyse and Felix Dahn. One may find here most of his favorites, but no one could fairly expect to find them all in a collection that numbers but six score pieces.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

IN Hall Caine's "The Little Manx Nation" (U. S. Book Co.), we have the story of the Kings, the Bishops, and the People, of the Isle of Man, told by a Manxman lovingly. He tells us that the Manxmen stick close to their island, and even within its narrow limits stick close to their homes. He shares their clinging mood. To him, the island "lies like a bird on the waters." The people of Man, Celts to begin with, from Wales or Ireland, were in the sixth century A. D., and for four hundred years after, subject to the princes of Wales. Then came the sea-roving Vikings from Denmark or Norway and intermarried with the Celtic women; so the race became half Norse, half Celt. The Viking Orry gave them a constitution and set up a representative and patriarchal government for church and state, such as that of Iceland. The annual Tynwald, or promulgation of the laws, is still observed after more than nine centuries; the primitive rite, extinct in Iceland, survives in Man. The Norsemen gave place to the Scotch. Edward I. drove out the Scotch; and then Robert Bruce drove out the English. Henry IV. reconquered the island and gave it to the Earl of Salisbury; he sold it to Sir William le Seroop, who was beheaded. Then it fell to the Earl of Northumberland, who was banished, and to Sir John Stanley at last in 1407. He never set foot in his tiny kingdom. His descendants ruled there justly, respecting local traditions, and left a good mark on

the island. After nearly three hundred years, that dynasty ended for a time in the days of Cromwell; but recovered itself later, and only reached its final close in 1735, when the last Stanley of Man died childless. Then came the reign of the Dukes of Athol, who "were bad and nearly everything about them bad." They kept a swashbuckler court in their little kingdom, overrun with Barry Lyndons. "Oh, those good old times, with their soiled and dirty splendors!" The people turned smugglers and wreckers; and this brings the history down to the memory of those still living. In 1829, the dukes of Athol sold their royal rights and the island became an English dependency, but its old Norse law still lingers. They "have Home Rule, and it works well." Mr. Caine tells us that the Manx dialect differs little from the ancient Scottish Gaelic, and "sounds more like hard swearing" than Italian, that the people are a prosaic race in modern days, rough homespun with an earthy savor, that their music is "like a wail of the wind, the souging of the long grass, the rain whipping the panes of a window as with rods," that their language is fast dying out, that they have no literature of any high mark, that but one badge of the Manx race still survives in their superstitions. He tells us a few good Manx stories and describes one or two curious characters. Altogether, he has made a pleasant volume fuller of material than many a larger one. He has gone over unfamiliar ground and made us wish that we might traverse it in person, with no other guidance than his.

NEAR the close of an extended and intelligent study of Mr. John Morley in a recent number of the "Revue des Deux Mondes," M. Augustin Filon remarks: "His books are read and re-read; they are reprinted at shorter and shorter intervals; they are gradually working into the consciousness of youth, into the mind of the nation." Few things in recent literary history are more notable (if the whole life of the literary man may be claimed for literary history) than the progress of this distinguished man from the life of thought and research to the life of action. As M. Filon puts it, he is the practical logician who does not let go of his ideas until he has applied them. But Mr. Morley, absorbed as he is in political problems and strenuous as he is in political debate, has never turned his back upon literature; and graceful reminders are constantly falling from him that he knows well where to find a refuge from the "noises and harsh disputes" amid which the public man is condemned to exist. Undeniably, his literary observations derive a certain dignity from his public character, yet his recent "Studies in Literature" (Macmillan) would have a solid interest of their own, even were they anonymous. The scattered essays here artificially brought together have no unity save that of the author's character; they were originally written at widely different times and on such diverse subjects as the Macvey Napier Correspondence, Sir Henry Maine

on Popular Government, Victor Hugo's "Ninety-three," Browning's "The Ring and the Book," and Wordsworth. There is nothing here that is not worthy of more than one careful perusal; but perhaps the introduction to the study of Wordsworth, reprinted from Mr. Morley's admirable edition of that poet, and the two addresses entitled respectively "On the Study of Literature" and "Aphorisms," are the things best worthy of preservation. By virtue of these three utterances, this volume is distinctly worthy of a place on the shelf of the book-lover beside the posthumous volume of Lowell's essays, and not far away from the last volume given us by Mr. Morley's literary inspirer, Arnold. His words on the study of literature may have more influence with the young than the words of idealists like Emerson and Lowell. When a man of such positive views and achievements insists that "the thing that matters most, both for happiness and for duty, is that we should strive habitually to live with wise thoughts and right feelings," and adds that literature is the great help to "this most blessed companionship," no one can fail to be impressed. Of his own way of living with wise thoughts in their most concentrated form, he gives us an instructive example in his address on Aphorisms,—a paper none the less original for being made up very largely of quotations.

ALTHOUGH now almost a septuagenarian, Professor Henry Morley still presses bravely forward in his notable "Attempt toward a History of English Literature," the modest sub-title of his "English Writers" (Cassell). Of this great work, seven volumes are now in our hands, the first five having been already noticed in these columns. The veteran author of so many useful books has long since earned the right to take a little rest, and it is touching to see the courage with which he looks out toward the completion of the twenty volumes of this crowning work of his busy life. The two volumes before us have the same useful character as their predecessors. Enough of the work is now completed to enable one to form a tolerably accurate judgment of the whole. Evidently it will have an encyclopædic rather than a strictly critical value; that is, it will be distinguished by attention to details rather than by special insight or originality. The author's powers of vigorous generalization, never brilliant, do not improve as the work progresses; while the habit of reiterating certain moral truisms has become so rooted that the reader resigns himself to it, as to a feature of the climate. Professor Morley is earnest, high-purposed, noble-hearted, liberal-minded; his style has even at times a staccato briskness; yet there is ever a certain haunting drone, fatally suggestive of that of the "moral Gower." Yet one hesitates to say anything in disparagement of a work of such learning and utility. If less valuable as a philosophical survey of our literature than some works which might be mentioned, it surpasses all as a repertory of facts, dates, biographical and bib-

liographical information, etc. For reference it will always be indispensable, while even for continuous reading it has much the same curious, if somewhat desultory, interest as Leslie Stephen's "Dictionary of National Biography." Those who hunger to "get an idea" of many old books, without actually reading them, will find the synopses or summaries well suited to their needs. The sixth volume deals entirely with the fifteenth century, devoting a great deal of space very usefully to the invention of printing and to the labors and publications of Caxton. The seventh volume, "From Caxton to Coverdale," treats, among the rest, of the introduction of Greek into the English universities, of the Reformation and its literary accompaniments and effects, of Skelton and of Dunbar, of Thomas More, of William Tyndal and Bible translation. We wish the author long life for the carrying forward of this great undertaking.

THE "Studies in the Wagnerian Drama" (Harper) of Mr. Henry Edward Krehbiel consists of reprinted articles of a rather fugitive sort, displaying a considerable amount of historical scholarship, as well as due enthusiasm for and complete familiarity with the musical aspect of his subject. It escapes that tendency to rhapsodize which is the most common defect of books about music, and explains reasonably and satisfactorily the appeal made to the intellect by the works of Richard Wagner. Of the relative share of sensuous and intellectual enjoyment offered by those works, he very justly writes: "The ultimate question concerning the correctness or effectiveness of Wagner's system must be answered along with the question, Does the music touch the emotions, quicken the fancy, fire the imagination? If it does this we may, to a great extent, if we wish, get along without the intellectual process of reflection and comparison conditioned upon a recognition of his themes and their uses. But if we do this, we will also lose the pleasure which it is the province of memory sometimes to give,—for a beautiful constructive use of the themes is for reminiscence." Of the sensuous effect of the music, there can be no question. Thousands of hearers have answered in the affirmative the question proposed as to that. Mr. Krehbiel's chief purpose is to show how great an addition to this sensuous pleasure may be made by a study of the musical structure of the dramas, and even by a study of their origins and their psychological and ethical purpose. And to the reality of this added pleasure there are other thousands who can testify. The author's remarks are based almost entirely upon the works of Wagner's second period—the period in which his genius fully realized itself—and are illustrated by many passages in musical notation.

READERS of history who are not familiar with German are under obligations to Mrs. Jane Loring Edmands for her translation of Zimmer's excellent

essay on "The Irish Element in Mediæval Culture" (Putnam). It is too often forgotten that, in spite of its political anarchy, Ireland was in the early Middle Ages one of the most civilized countries of Europe. "In the domain of art," says Mr. Gardiner, "Ireland was inferior to no European nation. In metal-work, in sculpture, and in the skilful illumination of manuscripts, it surpassed them all. It had no mean school of music and song." The Irish monasteries preserved much of the learning of the classical world, and the monks who went forth from them to the German nations were bearers of civilization, as well as pioneer missionaries of an independent Christianity. Many of the leading scholars of Charlemagne's empire were Irishmen, as was also the greatest thinker of the ninth century, Johannes Scotus Erigena; and the monasteries of St. Gall and Bobio, founded by Irish monks, were two of the most important centres of learning in mediæval Europe. Zimmer has described these influences in a clear and interesting manner, and his book deserves to be widely read. The only fault of the author's work is his exaggeration of the barbarism of the early Middle Ages. It is certainly incorrect to say that "what remained of civilization in Upper Italy under the Heruli and Ostrogoths was destroyed by the Langobards and their allies," or that there "vanished in the sixth century the last remains of Roman culture which had lingered on at various points, particularly in Southern Gaul." The work of translation has been, in the main, well done, the original being in some places improved by the addition of illustrative notes.

THOUGH not written in verse, Margaret W. Morley's "A Song of Life" (McClurg) deals with the poetic phases of plant and animal existence. Probably no person, certainly no parent, has not at some time or other been confronted by questions from the inquiring mind of youth, relating to the origin and transmission of life. The difficulty of dealing with the subject is apt to lead to a shirking of responsibility, and often the questioner is left to pursue the inquiry in less legitimate directions. The youth first learns of the matter through its grosser aspects, and late, if at all, of the tenderness and delicacy of its essence. A book which shall help in so important a matter is one to be welcomed. "A Song of Life" tells some of those things which we lack either the knowledge, the tact, the courage, or the means, to express ourselves. The sweet mystery of parenthood is described as it is to be seen in the life of the flowers, the fishes, the frogs, the birds, and the deer of the forest. It is shown that *everywhere* the child is but a budding of the parent—a blossoming of existing adult life into the lovely flowers of infancy. A concluding chapter, called "The World's Cradle," explains all that is possible to be explained concerning the cell with which all animal life begins; tells all that is yet known about that semi-fluid slimy matter which we have named protoplasm, but which still remains the one great

inscrutable mystery of the physical world. The author is an artist both in words and with the pencil, and the unique arrangement of the numerous illustrations adds one more charm to the book.

AN interesting number of "The World's Great Explorers" series (Dodd) is Captain Albert Hastings Markham's "Life of Sir John Franklin." The story of the life of such a man, a skilful sailor, an ardent explorer, an able administrator, and a daring and successful Arctic navigator to whom the world owes, directly and indirectly, its knowledge of a very large portion of the Arctic basin, should not remain untold; and, in view of the meagerness of hitherto published authentic material, Captain Markham has succeeded in giving us an interesting and reasonably coherent narrative. The closing chapters, treating of the various expeditions despatched in search of Franklin, are especially interesting and contain valuable suggestion and comment as to the conduct of navigators exploring high latitudes. The volume is provided with the maps and charts requisite to intelligent reading, as well as with several interesting illustrations.

A NEW volume in Messrs. Macmillan's "Adventure Series" is James' Jeffrey Roche's "The Story of the Filibusters," to which is appended an abridgement of that *naïve* literary product, "The Life of Colonel David Crockett." The first division of the volume is largely taken up with a readable and sufficiently stirring narrative of the career of William Walker, the last and greatest of the American Filibusters, which may be read with interest as touching a past phase of American social progress. Barring his metaphorical successor in the legislature, the Filibuster may be reckoned as of an extinct species. The "Life of Crockett" is doubtless familiar to most of our readers, but we may allow ourselves a quotation from the Colonel's unique preface: "On the subject of my style, it is bad enough, in all conscience, to please critics, if that is what they are after. They are a sort of vermin, though, that I shan't even so much as stop to brush off. If they want to work on my book, just let them go ahead; and after they are done, they had better blot out all their criticisms than to know what opinion I would express of *them*, and by what sort of a curious name I would call *them*, if I was standing near them and looking over their shoulders." In view of the Colonel's reputation, one imagines these sentiments must have been a pretty effectual bar to the fury of contemporary John Dennises.

THE new life of Bishop Wilberforce by G. W. Daniell, recently published by Houghton, adds very little to the subject. It is based upon the Life, in three volumes, of Canon Ashwell and Mr. R. G. Wilberforce, and upon Dean Burgon's delightful sketch in his "Twelve Good Men." It rather dryly tells the story over again. It gives us a clearer view



of the official than of the man; the human elements which were so very prominent in the earlier records have mainly vanished. The interest of Bishop Wilberforce's character and history is two-fold — official and personal. He revived the Episcopate and lifted its ideal from the dead level of the eighteenth century Lord Bishop to the high standard of the working bishops of to-day. He was in himself a curious union of the brilliant courtier, the astute statesman, the indefatigable man of business, the impressive orator, and the devout divine. The wicked wits nicknamed him "Soapy Sam," for his persuasive and plausible cleverness; but he turned the tables upon them when he said he was called so "because I am always in hot water and always come out of it with clean hands." The clever self-defense seems fairly justified. It is not so certain that Mr. Daniell's volume can be. Yet some may be glad of its compendious record.

IN "Marie Antoinette and the Downfall of Royalty" (Scribner's "Famous Women of the French Court"), M. Saint-Amand depicts in lurid colors the episodes of the Reign of Terror, and gives an interesting and perhaps not unjust summary of the career and character of Madame Roland, twitching unceremoniously from the shoulders of the Egeria of the Girondins her conventional mantle of disinterested patriotism, and quoting with approval the latter-day words of Lamartine: "As to Madame Roland, who inflated a vulgar husband by the breath of her feminine anger against a court she found odious because it did not open to her upstart vanity, there was nothing fine in her except her death. Her rôle had been a mere parade of true greatness of soul." The volume vies in interest with the best of its predecessors.

PROFESSOR Charles Johnson's "English Words" (Harper) is an examination of the literary values of words as revealed through a study of their derivations. It aims to exhibit the composite character of the English language, to make comparisons determining the predominance of English or Latin, to find the percentage of words in any one language used by certain leading authors in prose and verse at different periods of our literary history. Although written primarily as a text-book, it can hardly fail to be valued by anyone who is interested in the history of words, or who recognizes that a good vocabulary is one of the most desirable of all literary possessions, and that the more he enlarges his own choice of words, the wider will grow his own power of comprehension and expression.

THE twenty-seven brief papers in Mr. George William Curtis's little volume of reprints "From the Easy Chair" (Harper) are better worth preservation than most fugitive pieces of the kind. They are largely of a retrospective character,—as implied in such titles as "Edward Everett in 1862,"

"Dickens Reading (1867)," "Jenny Lind," "A Little Dinner with Thackeray," "Emerson Lecturing," etc.,—and hence abound in anecdote and personal reminiscence. The pleasant qualities of Mr. Curtis's style and his ability as a *raconteur* need no comment. Only one of the papers, "Honestus at the Caucus," has a distinct political bearing; and we take the liberty of suggesting in this connection that a volume made up of the more durable of Mr. Curtis's sound and patriotic utterances on such topics should make an acceptable, as it would a useful, publication. "From the Easy Chair" is issued in similar style to the recent popular reprints of Mr. Howells and Mr. Warner—the three little volumes forming a pretty and inexpensive set.

SHELLEY'S "Defense of Poetry," although one of the best of the many critical essays on the nature and office of poetry since the days of Aristotle, has yet been one of the least known. Shelley's prose has been eclipsed by his poetry, and, in general, only accessible as parts of his "Complete Works" in expensive editions. Professor A. C. Cook has therefore done a good service in his new edition of the essay, which is published by Messrs. Ginn & Co., uniform with Sir Philip Sidney's work on the same subject issued somewhat more than a year ago. The notes are fewer, as would naturally be the case with the more modern writing; but Thomas Love Peacock's essay on "The Four Ages of Poetry," which called forth Shelley's "Defense," is given entire. In the Introduction, Professor Cook makes a comparative study of the views of Shelley and Sidney, discusses Shelley's literary style, and considers the question of the relative values of inspiration and labor as factors in poetic creation.

SEVERAL volumes of miscellaneous essays, from different sources and of varying value, are in a group upon our table. Of these, the best by far, in point of interest and genuine worth, is Thomas Wentworth Higginson's "The New World and the New Book" (Lee & Shepard). These essays, twenty-eight in number, deal with different questions more or less related to American life and literature. Taken as a whole, their spirit is one of protest against the apologetic attitude of American letters; and in such topics as "An American Temperament," "The Evolution of an American," "A World Literature," the author expresses with no uncertain voice his belief in the possibilities of our literary future. Colonel Higginson's own literary work furnishes one of the best arguments for his convictions, since he is himself one of the best writers of pure English now living, whether on this side of the Atlantic or the other.

ANOTHER book by an American essayist is Richard Malcolm Johnson's "Studies, Literary and Social" (Bowen-Merrill Co.). Its nine chapters consist partly of selections from a series of class lectures at the Peabody Institute in Baltimore, partly



of articles previously published in certain American reviews. As a whole, these essays are somewhat lacking in distinction, either as to subject-matter or treatment.

A SMALLER book than either of the preceding is W. Davenport Adams's "With Poet and Player" (Armstrong). Twenty-nine different topics, literary and theatrical, are treated in short chapters and in an entertaining way. The book does not rise above the "chatty" order, but one who has shown himself to be so diligent and serious a worker in literature as Mr. Adams in former works, can afford to unbend when he chooses.

ANOTHER volume in this group, and the handsomest book in the lot, so far as the publisher's art is concerned, is George Birbeck Hill's "Writers and Readers" (Putnam). It consists of six lectures read before those members of the Teachers' University Association who were in residence in Oxford during last summer's vacation. Four of these deal with "Revolutions in Literary Taste" and two with "The Study of Literature as a Part of Education." They have a delightfully bookish flavor, citations of all sorts being cleverly introduced with footnotes referring to the pages from whence they are taken, and an index for ready reference at the close.

#### TOPICS IN LEADING PERIODICALS.

February, 1892.

Afghan Warfare. (Illus.) A. Forbes. *Cosmopolitan*.  
Allston, Washington, as a Painter. (Illus.) Scribner.  
American Colleges' Future. A. D. White. *School and Col.*  
American Illustration. (Illus.) W. A. Coffin. *Scribner*.  
American Literature. W. Clark Russell. *North American*.  
American Ships. S. A. Wood. *Chautauquan*.  
Animals and Men. E. P. Evans. *Atlantic*.  
Animals' Language. De Lacaze Duthiers. *Popular Science*.  
Arctic Highlanders. (Illus.) Benj. Sharp. *Scribner*.  
Australian Station Life. (Illus.) Sidney Dickinson. *Scribner*.  
Bank Circulation and Free Coinage. J. J. Knox. *Forum*.  
Black Forest to Black Sea. (Illus.) P. Bigelow. *Harper*.  
Board of Trade and the Farmer. Henry Clows. *Lippincott*.  
Border State Men of the Civil War. N. S. Shaler. *Atlantic*.  
Car-Couplings and Brakes. H. C. Lodge. *North American*.  
Chaucer Studies. O. F. Emerson. *Dial*.  
Chicago. Julian Ralph. *Harper*.  
Columbus Portraits. (Illus.) W. E. Curtis. *Cosmopolitan*.  
Conduct by Precept. E. P. Anderson. *Dial*.  
Electricity and Science. William Crookes. *Popular Science*.  
England in India. Edwin Arnold. *North American*.  
English and Am. Schoolboys. W. W. Goodwin. *Sch. and Col.*  
Fonseca. (Illus.) Robert Adams, Jr. *Cosmopolitan*.  
Fox Hounds in So. California. Helen E. Bandini. *Overland*.  
French Girl-Students. Henrietta C. Dana. *Atlantic*.  
Gallitzen, Prince, Priest, and Pioneer. H. D. Richardson. *Lip*.  
German Politics, Present. G. W. Hinman. *Chautauquan*.  
Hawthorne Recollections. Horatio Bridge. *Harper*.  
Highbinders. F. J. Masters. *Chautauquan*.  
Hogarth and his Work. E. G. Johnson. *Dial*.  
Howells and his Work. H. H. Boyesen. *Cosmopolitan*.  
Indian Warfare on the Frontier. *Atlantic*.  
Invention and Life. (Illus.) G. H. Knight. *Cosmopolitan*.  
Jackson, Andrew, Unpublished Letters of. *Overland*.  
Japanese Courtship. (Illus.) Edwin Arnold. *Cosmopolitan*.

Jews in the Union Army. S. S. Wise. *North American*.  
Lake Commerce and Ways to the Sea. C. K. Davis. *Forum*.  
Latin, Teaching of. W. C. Collar. *School and College*.  
League as a Political Instrument. *Atlantic*.  
Lotteries and Gambling. Anthony Comstock. *No. American*.  
Man the Only Reasoner? James Sully. *Popular Science*.  
Managing Editors. Julius Chambers. *Lippincott*.  
Merchants, Old N.Y. Shipping. (Illus.) G. W. Sheldon. *Harp.*  
Military Training, U. S. C. W. Larned. *Forum*.  
Monmouth, Battle of. (Illus.) J. G. Nicolay. *Chautauquan*.  
Mount Conness, Ascent of. George Davidson. *Overland*.  
National Banks, Safety of. E. S. Lacey. *North American*.  
National Election Perils. G. F. Edmunds. *Forum*.  
Nicaragua Canal. Warner Miller and W. L. Merry. *Forum*.  
Oceanic Causeways. M. E. Blanchard. *Popular Science*.  
Olympian Religion. W. E. Gladstone. *North American*.  
Opera, The. E. C. Stanton. *North American*.  
Personal Liberty. E. Atkinson and E. T. Cabot. *Pop. Sci.*  
Petroleum Industry. (Illus.) P. MacQueen. *Cosmopolitan*.  
Philanthropy Experiments. F. G. Peabody, A. Shaw. *Forum*.  
Photography, Amateur. (Illus.) C. B. Moore. *Cosmopolitan*.  
Piano-Forte, The. (Illus.) Daniel Spillane. *Pop. Science*.  
Poetry, Recent Books of. W. M. Payne. *Dial*.  
Presidential Electors. E. J. Phelps. *Forum*.  
Railway Accidents. H. G. Prout. *North American*.  
Revenue-Cutter Service. (Illus.) Scribner.  
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Temescal Tin Mine, The. Enoch Knight. *Overland*.  
Trading Companies. J. H. Finley. *Chautauquan*.  
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Venetian 16th Century Printer, A. H. F. Brown. *Atlantic*.  
Volga, A Journey on the. Isabel Hapgood. *Atlantic*.  
Weber, William E. (Portrait.) *Popular Science*.  
Working-Girls' Club, A Model. (Illus.) Albert Shaw. *Scrib.*  
Yellowstone Park. (Illus.) D. S. Jordan. *Pop. Science*.

#### BOOKS OF THE MONTH.

[The following list includes all books received by THE DIAL during the month of January, 1892.]

#### HISTORY.

Egypt: Three Lectures on the History, Religion, and Art of Ancient Egypt. By Martin Brimmer. Illus. in photogravure, 4to, pp. 86, uncut. Houghton, Mifflin & Co. Leather, \$5.00.  
A History of the People of the United States, from the Revolution to the Civil War. By John Bach McMaster. In 5 vols. Vol. III., 8vo, pp. 584, gilt top. D. Appleton & Co. \$2.50.  
The Development of Navies during the Last Half Century. By Captain S. Eardley-Wilmot, R.N. Illus., 12mo, pp. 293, uncut. Charles Scribner's Sons. \$1.75.  
The Horrors of Andersonville Rebel Prison: The Trial of Henry Wirz, the Jailor. By Gen. N. P. Chipman. 16mo, pp. 89. The Bancroft Co. 50 cents.

#### BIOGRAPHY.

Patrick Henry: Life, Correspondence, and Speeches. By William Wirt Henry. With portrait. Vol. II., 8vo, pp. 652, gilt top, rough edges. G. P. Putnam's Sons. \$4.00.  
The New Calendar of Great Men: Biographies of the 538 Worthies in the Positivit Calendar of Auguste Comte. Edited by Frederic Harrison. 8vo, pp. 644. Macmillan & Co. \$2.25.  
Dictionary of National Biography. Edited by Sidney Lee. Vol. XXIX., Inglis-John. Large 8vo, pp. 457. Macmillan & Co. \$3.75.

## STUDIES IN ENGLISH LITERATURE.

- Goethe: His Life and Writings. By Oscar Browning, M.A. With portrait, 18mo, pp. 144. Macmillan & Co. 90 cts.
- Dante: His Life and Writings. By Oscar Browning, M.A. With frontispiece, 18mo, pp. 104. Macmillan & Co. 90c.
- Henrik Ibsen: Four Lectures, dealing chiefly with his Metrical Works. By Philip H. Wicksteed, M.A. With portrait, 18mo, pp. 112. Macmillan & Co. 90 cts.
- An Introduction to the Study of Robert Browning's Poetry. By Hiram Corson, LL.D. With portrait, 16mo, pp. 367. D. C. Heath & Co. \$1.50.
- A Primer on Browning. By F. Mary Wilson. 16mo, pp. 248, uncut. Macmillan & Co. 75 cts.
- Thomas Jefferson, the Man of Letters. By Lewis Henry Boutell. 16mo, pp. 73. Chicago: Privately Printed.

## GENERAL LITERATURE.

- Lady Mary Wortley Montague: Select Passages from Her Letters. Edited by Arthur R. Ropes, M.A. With portraits, after Sir Godfrey Kneller and others. 12mo, pp. 308. Charles Scribner's Sons. \$2.50.
- The Writings of George Washington. Collected and edited by Worthington Channey Ford. Vol. XII., 1790-1794. 8vo, pp. 514, gilt top, rough edges. G. P. Putnam's Sons. \$5.00.
- The Works of William Shakespeare. Edited by William Aldis Wright. In 9 vols. Vol. V.—Henry VI., Richard III., Henry VIII. 8vo, pp. 748, uncut. Macmillan & Co. \$3.00.
- The Discourses of Epictetus, with The Encheiridion. Translated by George Long. 32mo, pp. 260, gilt top. Putnam's "Knickerbocker Nuggets." \$1.00.
- The Cabinet Minister: A Farce in Four Acts. By Arthur W. Pinero. 16mo, pp. 188. U. S. Book Co. \$1.25.
- Mon Oncle et Mon Curé. By Jean de la Brète. (Crowned by the French Academy.) 16mo, pp. 249. William R. Jenkins. Paper, 60 cents.
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